BAT

1 ROAD SONG (3:19)
2 FREEWAY SON (3:05)
3 DISCO HITS! (2:03)
4 COCKTAIL DESPERADO (3:00)
5 WILD WILD LIFE (3:40)
6 CITY OF STEEL (3:34)
7 MALL MUZAK (5:33)
8 DREAM OPERATOR (feat. Annie McEnroe) (4:18)
9 LOVE THEME FROM *TRUE STORIES* (1:28)
10 BROWNIE'S THEME (2:26)
11 DINNER MUSIC (3:32)
12 PUZZLIN' EVIDENCE (3:55)
13 GLASS OPERATOR (2:31)
14 HEY NOW (3:57)
15 I ♥ METAL BUILDINGS (1:39)
16 LOVE FOR SALE (4:31)
17 SOY DE TEJAS (2:45)
18 BUSTER'S THEME (2:35)
19 FESTA PARA UM REI NEGRO (2:19)
20 RADIO HEAD (feat. Tito Larriva, Esteban "Steve" Jordan with Los Vampiros) (3:49)
21 PAPA LEGBA (feat. Roebuck "Pops" Staples) (5:07)
22 PEOPLE LIKE US (feat. John Goodman) (4:28)
23 CITY OF DREAMS (5:08)

THIS IS A DREAM COME TRUE.

I always imagined that the music written for *True Stories* should be heard as it is in the film.

It makes the most sense this way. Me singing the song that was written for John Goodman's character, Louis Fyne, always felt weird to me. It was written for that character, not for me. Well, here it finally is. An immersive audio voyage into the little town of Virgil, Texas, in the mid-eighties.

Early on, I decided I wanted the music for this movie to represent the wide variety of music that could be found in Texas, where our imaginary town of Virgil is located. I knew a little about the breadth of music in Texas, but my music tours and the location-scouting trips for the film brought me into contact with a lot more—the Bluebird Blues Club in Fort Worth and a Tex-Mex club in Dallas with live music that is long gone. I realized there was a lot to represent—rock, country, Tex-Mex, polkas, marching bands, Latin, lounge jazz, disco, and some made-up genres, like an accordion marching band.

I wrote a group of songs for the film. Some would be performed by Talking Heads and sung by me, as if heard in clubs or on TV, and others would have the music recorded by the band but would be sung by cast members. The latter songs were written specifically for those characters and scenes where they might reasonably be expected to sing (though this technically was a musical comedy, I wasn't going to have characters spontaneously burst into song). As we mapped out the story and scenes, I was conscious of wanting a musical scene to occur about every ten minutes.

I approached different Texas musicians for some of the score. Terry Allen and I wrote "Cocktail Desperado," and he recorded it with his band, the Panhandle Mystery Band. Esteban Jordan, the incredible Tex-Mex, psychedelic, conjunto artist (check out his trippy solo on "Radio Head"), did a version of his "Soy de Tejas" (I'm from Texas) for the scene where they're playing in the Mexican club. And Carl Finch, bandleader of Brave Combo, the unclassifiable Denton band who have twice won the polka Grammy, wrote music that served as the score for a number of scenes.

For example, we needed some background music in the shopping-mall scene—something that might do the job of Muzak but would be original and skewed just a little bit. Carl wrote three short, peppy (there's no other word) instrumental pieces on a Casio keyboard. In fact, all the sounds, even the drums, came from that little Casio. It was perfect—beautiful, catchy, and sort of hilarious too, but not in a mean way. Adding our own kind of Muzak that was just a little different from the usual helped create this world where the ordinary is slightly heightened and thereby thrown into relief. One can do that with audio as well as with the script and images of a film.

Carl plays accordion in his band, so when I had the idea for an accordion marching band in the town parade, he wrote "Buster's Theme," and it was perfect. (I have no idea who Buster is.)

Jeffrey Barnes, also from Brave Combo, had been doing brass arrangements of Brazilian music at the time. We used his arrangement of "Festa para um rei negro" (Celebration for a Black King) to accompany the "all-American" cheerleaders in the talent show.

Meredith Monk, the New York–based theatrical and musical artist, did the choreography and the short theme that Capucine De Wulf performs at the beginning of the movie. I then continued and elaborated on that four-bar theme in the music I wrote for my slide show and history lesson. This movie was a way for me to connect with downtown artists like Monk, Spalding Gray, and others whom I'd seen and admired, and to give a very different audience a tiny taste of what they did.

As I said before, the songs sung by the actors in the film were all written for their characters and for the places where they would reasonably be expected to sing—in a local fashion show at a mall, a talent contest, or a spiritual invocation.

There are a few Talking Heads songs sung by me in the picture, but even those are not like what we would normally do. They were often written in a specific genre. The closing song, "City of Dreams," is my version of a Neil Young anthem. Its lyrics echo the history lesson I deliver at the beginning of the film. "Love for Sale" was our version of a Stooges song, and "Wild Wild Life" was my attempt at writing a song like something one might hear on MTV at the time. I wanted it to be believable that the characters would be lip-syncing to a typical song they all knew from the music-video channel. Life follows art. The video for the song became a staple on MTV for a while. So, while our sensibility is there, none of these songs are typical Talking Heads songs. They're Talking Heads attempting to sound like other artists.

Pop songs are often used in movies or TV as a commentary or meta point of view. They tell you, from the outside, what the scene and character are about, and they work to set an emotional tone. They can telegraph to you what a character is feeling—the thrill of the open road, the joy of falling in love. They also evoke an era. A song will take you back to the eighties in a more immediate and emotional way than art direction. But here, the songs are sung by the characters themselves, so we're hearing directly from them, or they're Talking Heads imitating the styles one might predictably hear on MTV, on the radio, in films, or in ads. The songs are not used as score or to advance the narrative in a traditional way. When sung by the characters, they give us more information about their world, and the Talking Heads songs similarly describe the larger world and context that these characters live in.

—DAVID BYRNE, 2018

All songs written by David Byrne except as indicated **1 ROAD SONG** Melody composed by Meredith Monk (Meredith Monk Music) • Arranged by David Byrne • Bassoon: Greg Barber • Clarinet, bass clarinet: Jim Pukey • Flute, alto flute, piccolo: Charlie McCarthy • Oboe: Robin May **2 FREEWAY SON** Bass: Rich Girard • Drums: Steve Mitchell • Guitar: Steve Erquiaga • Pedal steel: Joe Goldmark • Percussion: Michael Spiro • Piano: Phil Aaberg • Violins: Dick Bright **3 DISCO HITS!** Bass, guitar: David Byrne • Drums: Prairie Prince • Keyboards: Charles Judge • Percussion: Michael Spiro **4 COCKTAIL DESPERADO** Co-written by Terry Allen (Green Shoes Publishing Co.) • Performed by Terry Allen and the Panhandle Mystery Band **5 WILD WILD LIFE** Vocals: David Byrne • Backing vocals: Jerry Harrison, Gloria Loring, Tina Weymouth • Bass: Tina Weymouth • Drums: Chris Frantz • Guitar: David Byrne, Jerry Harrison • Piano: Jerry Harrison **6 CITY OF STEEL** Bass: Tina Weymouth • Drums: Chris Frantz • Piano: Jerry Harrison • Pedal steel: Tommy Morrell **7 MALL MUZAK** "Building a Highway," "Puppy Polka," "Party Girls" • Written by Carl Finch (No Class Music – BMI) • Performed by Carl Finch **8 DREAM OPERATOR (feat. Annie McEnroe)** Vocals: Annie McEnroe • Backing vocals: David Byrne, Jerry Harrison, Tina Weymouth • Bass: Tina Weymouth • Drums: Chris Frantz • Guitar: David Byrne, Jerry Harrison • Piano: Jerry Harrison **9 LOVE THEME FROM *TRUE STORIES*** Concertinas: Paul Groff • Harp: Marcella De Cray • Pan flutes: Fernando Torres **10 BROWNIE'S THEME** Bass: Rich Girard • Drums: Steve Mitchell • Guitar: Steve Erquiaga • Piano: Phil Aaberg **11 DINNER MUSIC** Arranged by Dick Bright • Performed by the Kronos Quartet • Cello: Joan Jeanrenaud • Harp: Marcella De Cray • Viola: Hank Dutt • Violins: David Harrington, John Sherba **12 PUZZLIN' EVIDENCE** Vocals: John Ingle and the Bert Cross Choir • Bass: Tina Weymouth • Drums: Chris Frantz • Guitar: David Byrne, Jerry Harrison • Piano: Jerry Harrison **13 GLASS OPERATOR** Emulator cello: Charles Judge • Glasses: Terry Hinely • Violins: Dick Bright **14 HEY NOW** Vocals: St. Thomas Aquinas Elementary School Choir, Dallas • Percussion: Paulinho Da Costa • Bass: Tina Weymouth • Drums: Chris Frantz • Guitar: David Byrne, Jerry Harrison • Piano: Jerry Harrison **15 I ♥ METAL BUILDINGS** Bass, guitar: David Byrne • Drums: Prairie Prince • Pedal steel: Joe Goldmark • Piano: Charles Judge **16 LOVE FOR SALE** Vocals: David Byrne • Backing vocals: Jerry Harrison, Gloria Loring, Tina Weymouth • Bass: Tina Weymouth • Drums: Chris Frantz • Guitar: David Byrne, Jerry Harrison • Piano: Jerry Harrison **17 SOY DE TEJAS** Composed by Esteban "Steve" Jordan (El Parche Publishing Co. – BMI) • Vocals, accordion, guitar, bass: Esteban "Steve" Jordan • Drums: Steve Jordan, Jr. • Keyboards: Michael McClain **18 BUSTER'S THEME** Written by Carl Finch (No Class Music – BMI) • Performed by Carl Finch **19 FESTA PARA UM REI NEGRO** Written by Zuzuca (Rightsong Music, Inc. – BMI)• Arranged by Jeff Barnes • Performed by Banda Eclipse **20 RADIO HEAD (feat. Tito Larriva, Esteban "Steve" Jordan with Los Vampiros)** Vocals: Tito Larriva and Esteban "Steve" Jordan with Los Vampiros • Accordion: Esteban "Steve" Jordan • Backing vocals: Jerry Harrison, Gloria Loring, Tina Weymouth • Bass: Tina Weymouth • Drums: Chris Frantz • Guitar: David Byrne, Jerry Harrison • Percussion: Paulinho Da Costa • Piano: Jerry Harrison **21 PAPA LEGBA (feat. Roebuck "Pops" Staples)** Vocals: Roebuck "Pops" Staples • Backing vocals: Jerry Harrison, Gloria Loring, Tina Weymouth • Bass: Tina Weymouth • Drums: Chris Frantz • Guitar: David Byrne, Jerry Harrison • Percussion: Paulinho Da Costa • Piano: Jerry Harrison **22 PEOPLE LIKE US (feat. John Goodman)** Vocals: John Goodman • Backing vocals: Jerry Harrison, Gloria Loring, Tina Weymouth • Bass: Tina Weymouth • Drums: Chris Frantz • Fiddle: Tommy Camfield • Guitar: David Byrne, Jerry Harrison • Pedal steel: Tommy Morrell • Percussion: Paulinho Da Costa • Piano: Jerry Harrison **23 CITY OF DREAMS** Vocals: David Byrne • Backing vocals: Jerry Harrison, Gloria Loring, Tina Weymouth • Bass: Tina Weymouth • Drums: Chris Frantz • Guitar: David Byrne, Jerry Harrison • Percussion: Paulinho Da Costa • Pedal steel: Tommy Morrell • Piano: Jerry Harrison

Produced by David Byrne: Tracks 1–4, 6–7, 9–11, 13, 15, 17–19 • Produced by Talking Heads: Tracks 5, 8, 12, 14, 16, 20–23 • Tracks 1–3, 9–11, 13, 15 recorded by Jack Leahy at Russian Hill Recording, San Francisco, assisted by Jeffrey Kliment, Gary Clayton, and Samuel Lehmer • Track 4 recorded by Don Caldwell at Caldwell Studios, Lubbock, TX • Tracks 5, 8, 12, 16, 21 recorded by Eric "E.T." Thorngren at Sigma Sound, New York, assisted by Melanie West and Nick Del Re • Tracks 6–7, 14, 17, 19–20, 22–23 recorded by Michael McClain at Studio Southwest, Sunnyvale, TX • Track 18 recorded by David Rosenblad at Prodigal Sound, Denton, TX • Tracks 1–4, 6–7, 9–11, 13, 15, 17–19 mixed by Roy Halee at Sigma Sound Studios, New York, assisted by Mark Roule • Track 5 mixed by Mick Guzauski at Conway Recording Studios, Hollywood • Tracks 8, 12, 14, 20–22 mixed by Pat Dillett at Reservoir Studios, New York, 2018 • Tracks 16, 23 mixed by Eric "E.T." Thorngren at the Village Recorder Studios, Westwood, CA, assisted by Robin Laine, Charles Brocco, Tom Nist • Overdubs recorded by Eric "E.T." Thorngren at O'Henry Studios, Toluca Lake, CA, assisted by Kathy Botich • Originally mastered digitally by Jack Skinner at Sterling Sound, New York • Remastered 2018 by Greg Calbi at Sterling Sound, New York • Paulinho Da Costa courtesy of Pablo Records • Phil Aaberg courtesy of Windham Hill Records • Archival management: Steph Smith • Package design by Eric Skillman, based on original concepts by Tibor Kalman/M & Co. • Special thanks to David Whitehead, Kim Hendrickson, and LeeAnn Rossi • All songs published by Index Music, Inc. ASCAP except as indicated. • This compilation ℗ & © 2018 Todomundo Ltd. and Sire Records & Talking Heads Tours Inc. under exclusive license to Nonesuch Records Inc. for the United States and WEA International Inc. for the world outside of the United States. Warning: unauthorized reproduction of this recording is prohibited by federal law and subject to criminal prosecution. 574181-2 *Todomundo!* nonesuch